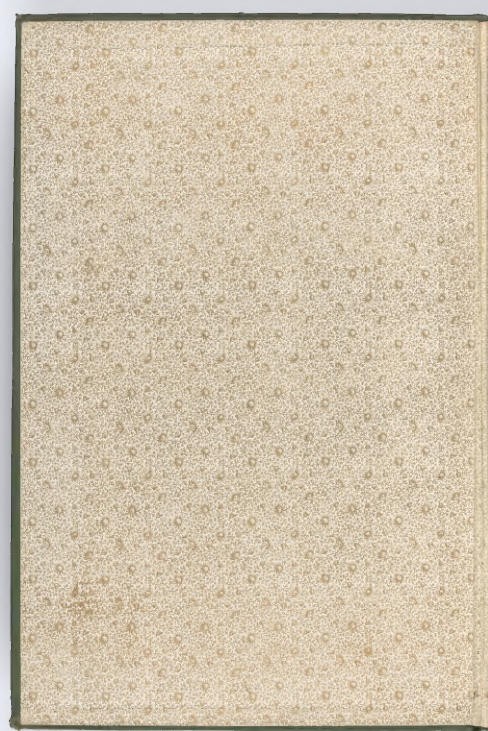
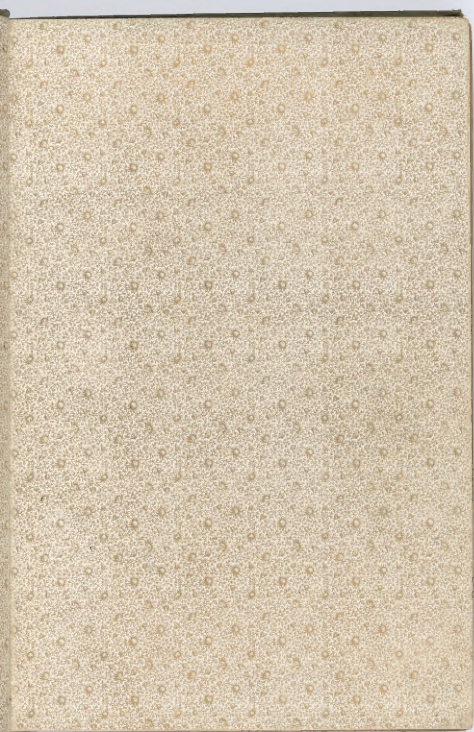


THE THIRTY-FIVE
STYLES OF FURNITURE.

TIMMS & WEBB.



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H.W. APPLETON

Adam Smith Jr.

THE THIRTY-FIVE STYLES OF FURNITURE.

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BY
TIMMS & WEBB.



LONDON:

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DEDICATION.

As a Memento of Twenty Years' Friendship
and intimate Business Association,
this Work is dedicated to

ALFRED HORACE BOTWRIGHT.

WM. H. THOMAS
COPY, WENT.

PREFACE.



DESIGNS OF FURNITURE, AND THE POPULAR STYLES OF TO-DAY HAVE
D recently become a matter of common knowledge

This general familiarity with prevailing fashion, and the artistic advancement that has undoubtedly accompanied it has imposed upon the expert—be he an artist, a manufacturer, a house-furnisher, or a connoisseur—the necessity of acquaintance with not only the several fashionable modes of to-day, but with every one of the thirty-five distinct styles of furniture

Realising the present need for a comprehensive guide to the styles, the authors of this work have endeavoured to portray in the following pages the salient characteristics of the thirty-five styles of furniture and in order to facilitate ready reference, and to make the work generally useful, these old and new studies of Furniture Designs have been arranged in chronological order

The chief difficulty of our task has not been the accumulation of adequate material, but rather the necessity to discard, through want of space, many highly interesting sketches. When it is remembered that between the covers of this book are exemplified the characteristic elements of the furniture of nearly every country from about 5000 B.C. to the present day, it will be realised that we have had to illustrate much in a very little space.

We have endeavoured to select characteristic pieces of each style, and have added many new designs in illustration of the fashions of those nations that have but little furniture of their own, as, for instance, the Moorish and the Japanese. The present phases of æsthetic art in Great Britain and France we have also been under the obvious necessity to illustrate by means of new and original designs.

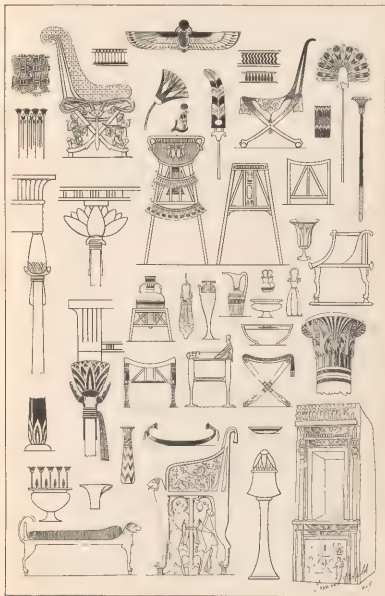
Our aim has been to produce a useful work of reference, and as such we submit it to the service of the artist and craftsman, and to the consideration of all who are concerned in the interesting subject of Furniture.

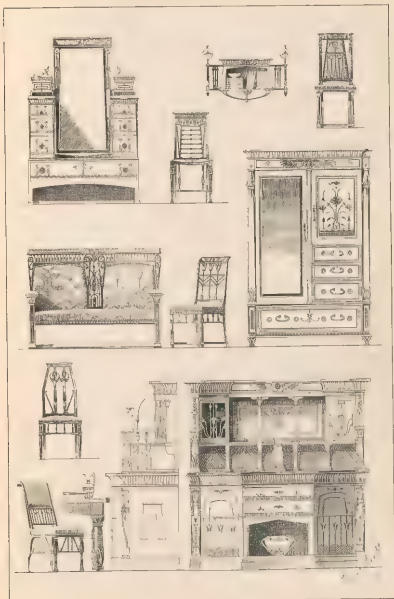
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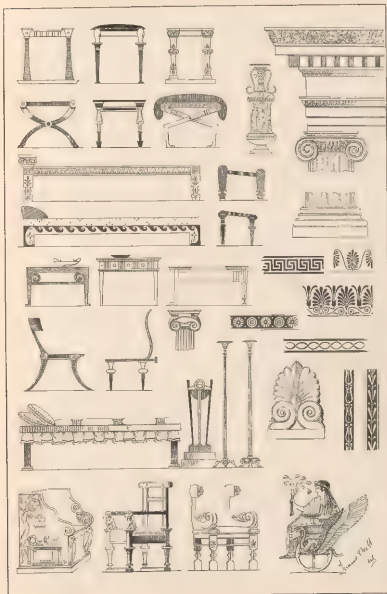
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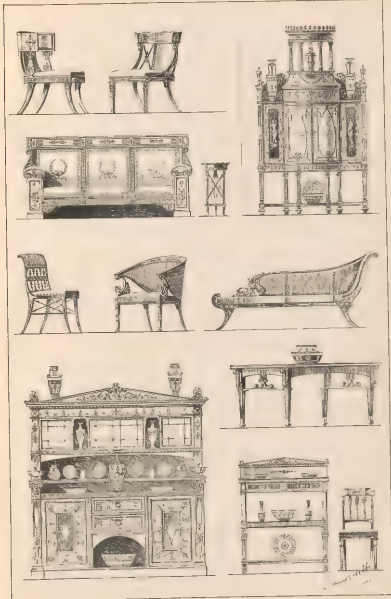
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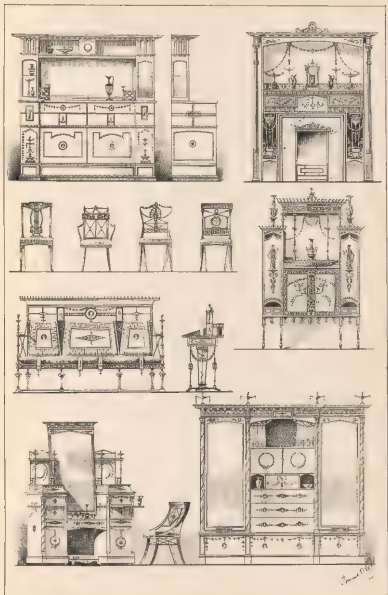






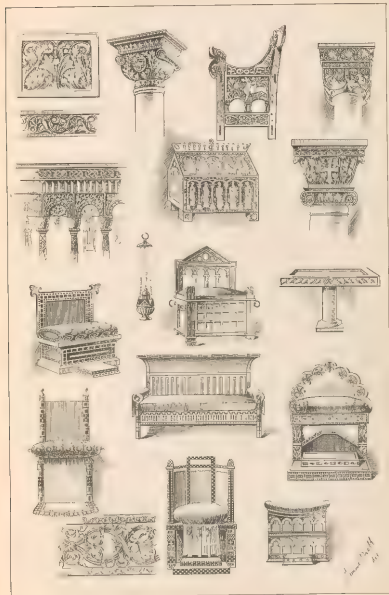






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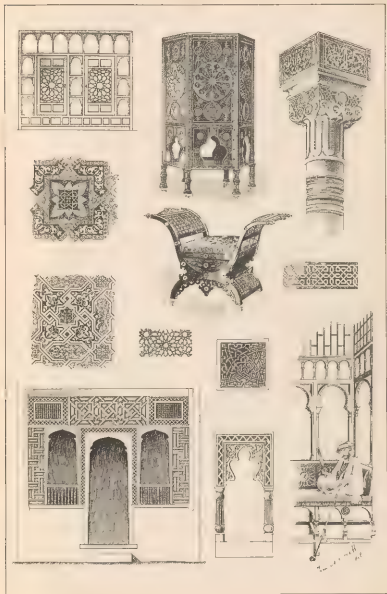
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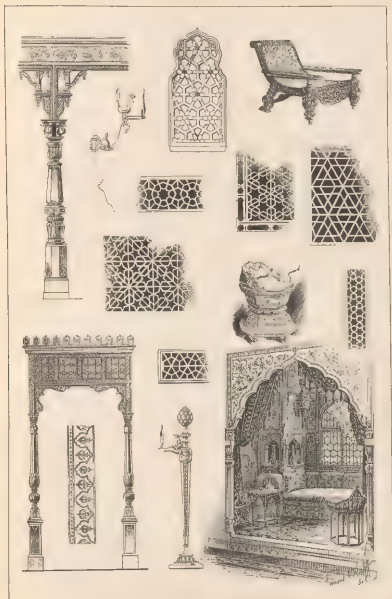




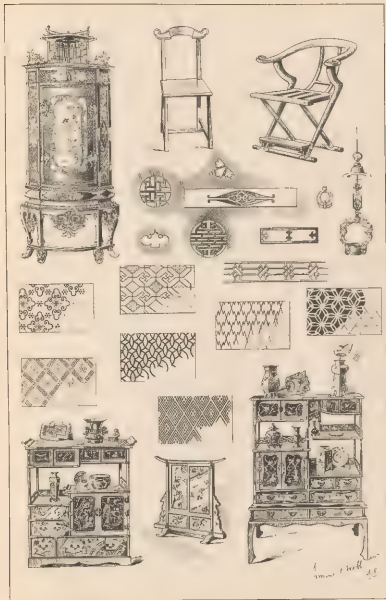


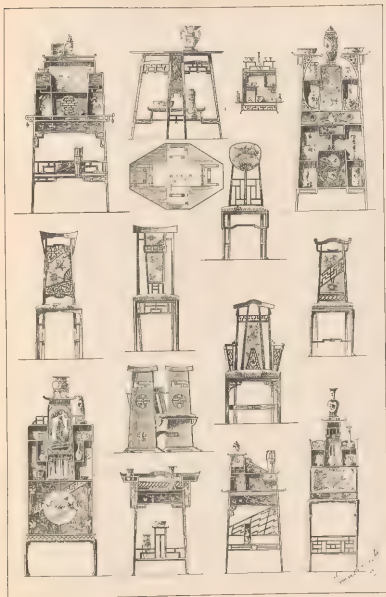






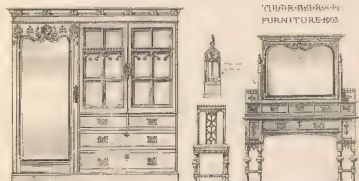
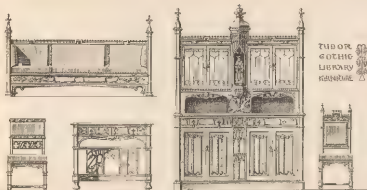


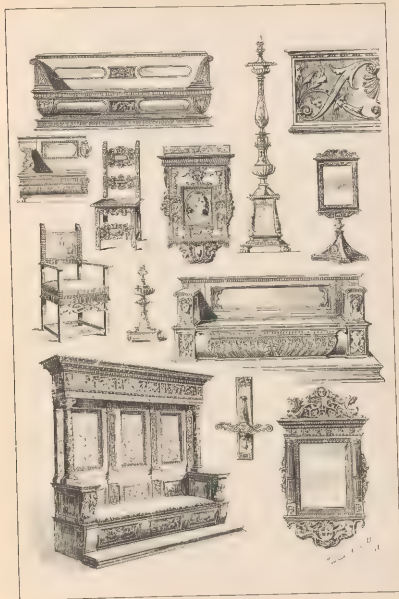


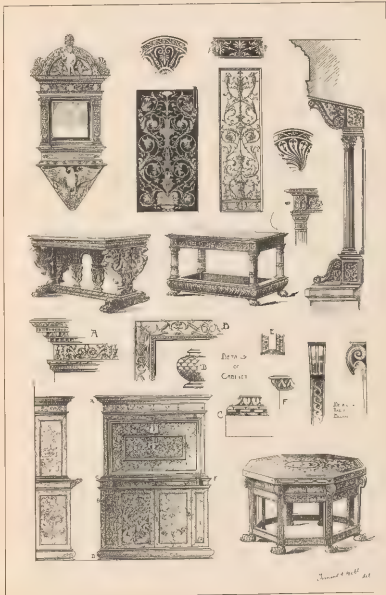








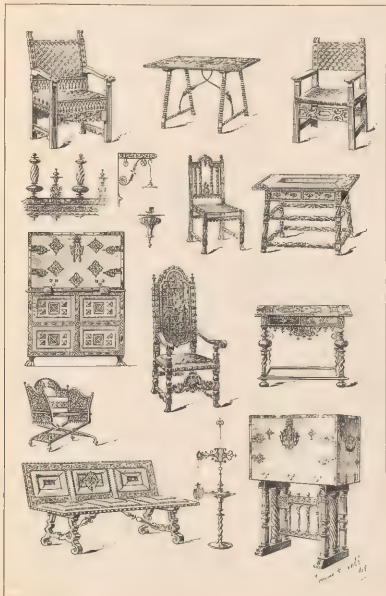




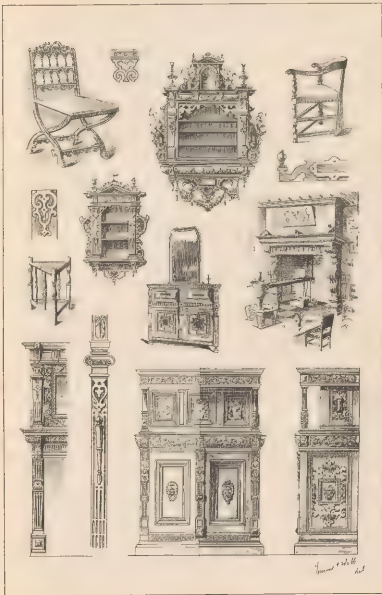




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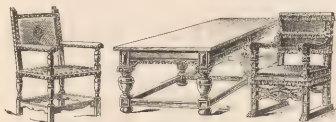
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DUTCH RENAISSANCE.

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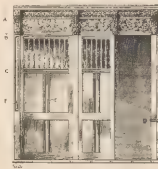
James G. Smith



Van der Meer



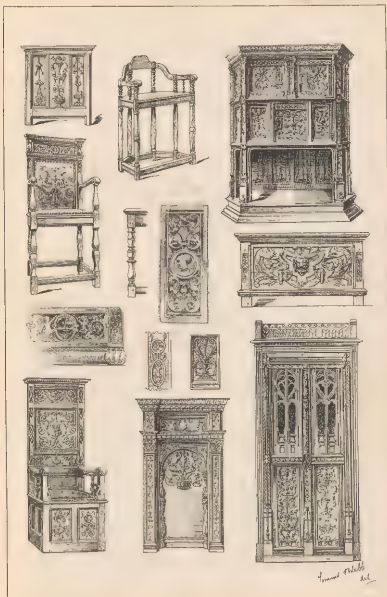
Flemish Panelling,
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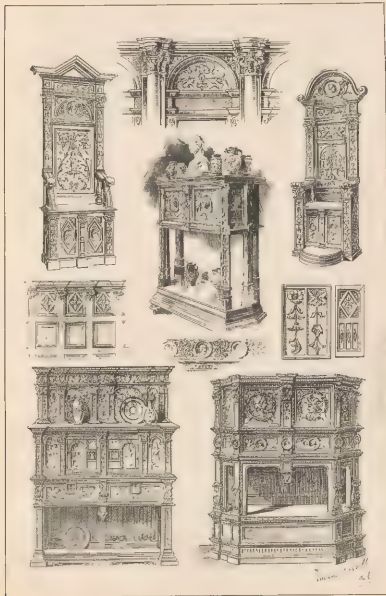


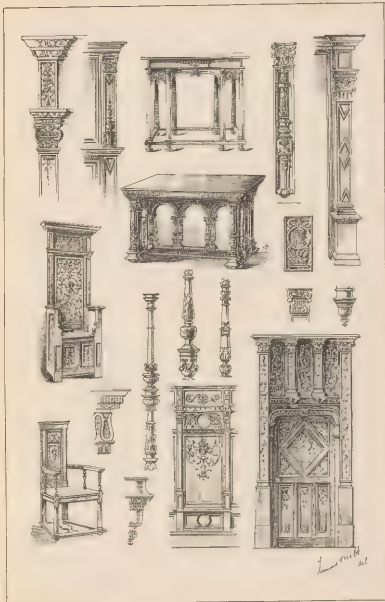
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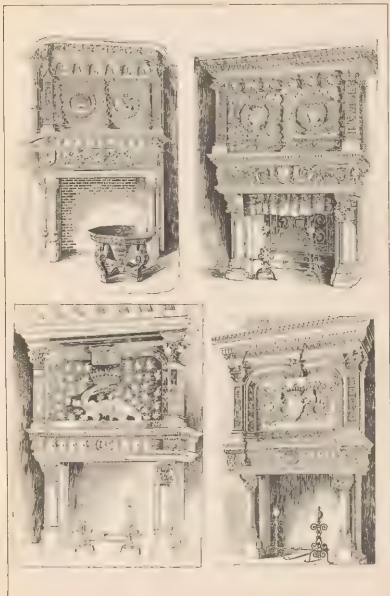


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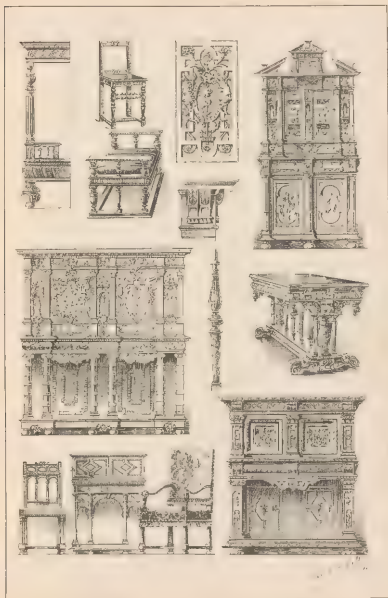


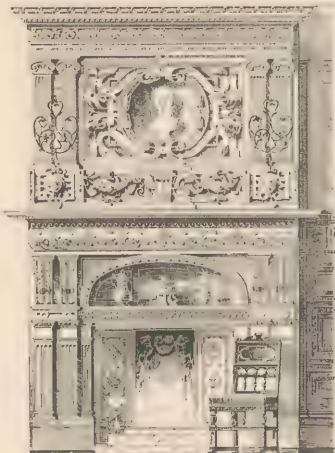










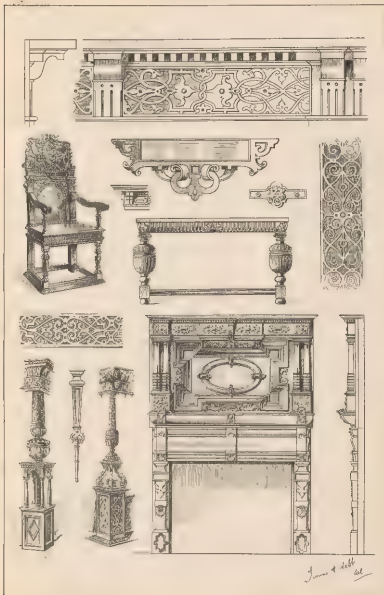


Henri II. 1906

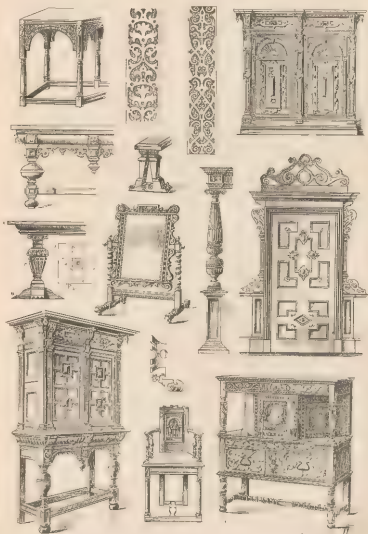


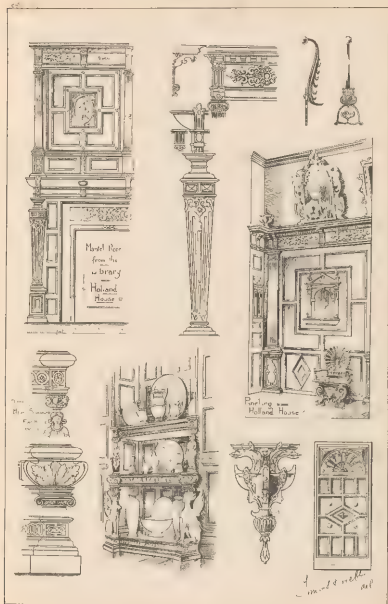
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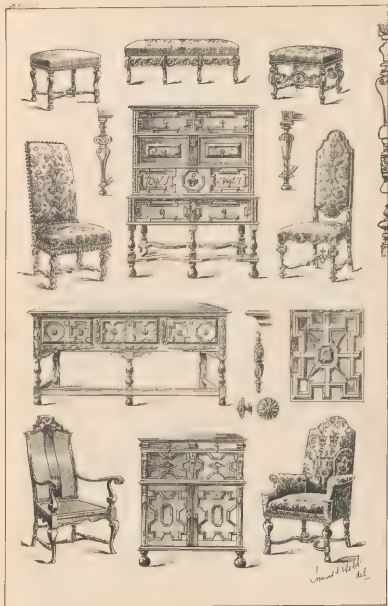




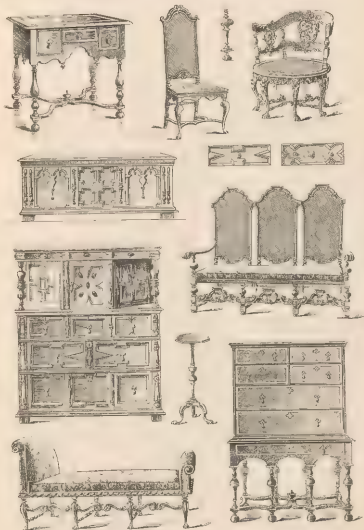




*James P. White del.*



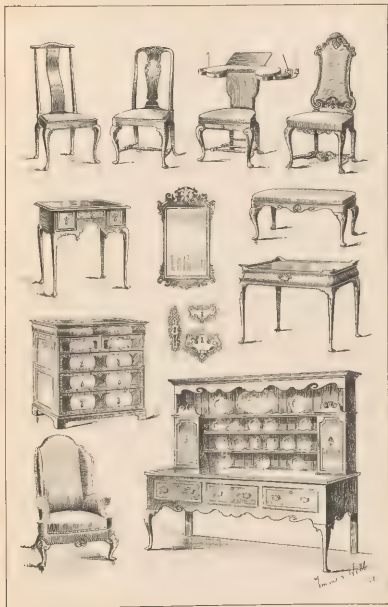
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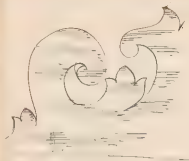


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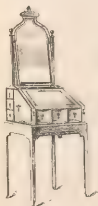
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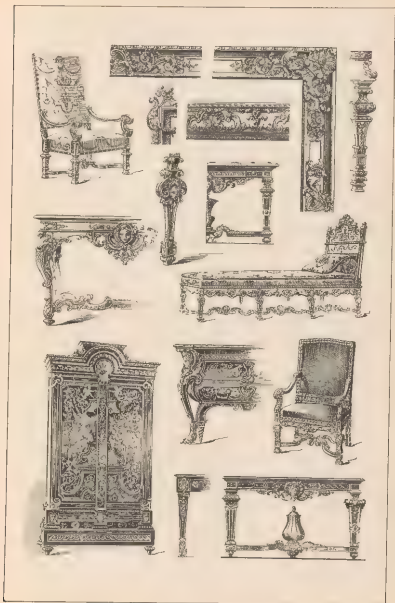


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James & Co. 1811







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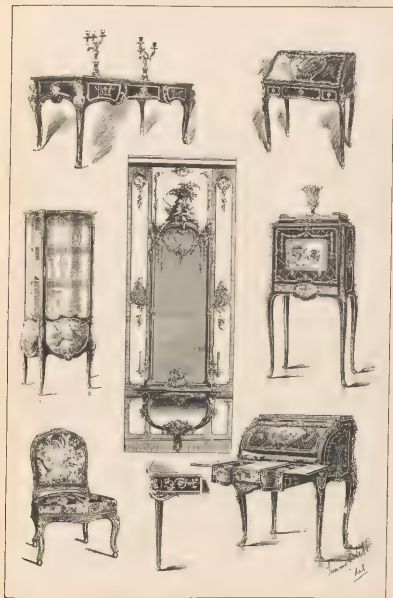
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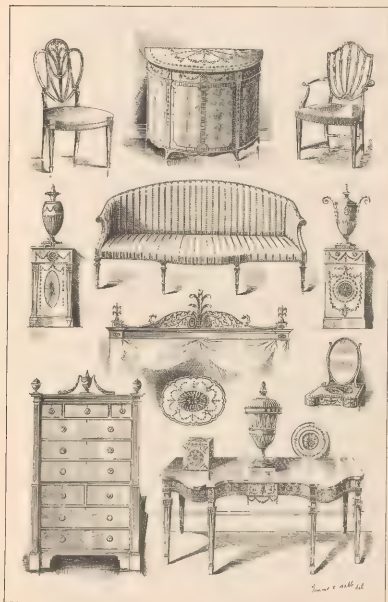


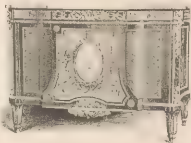
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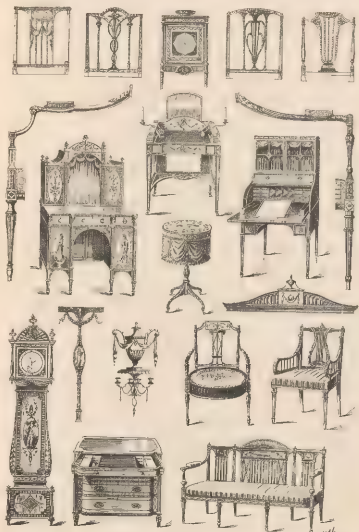




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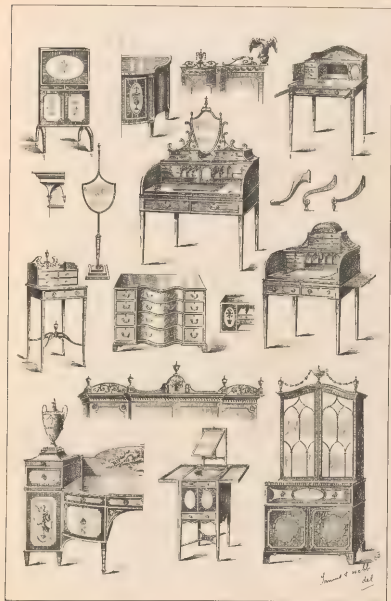
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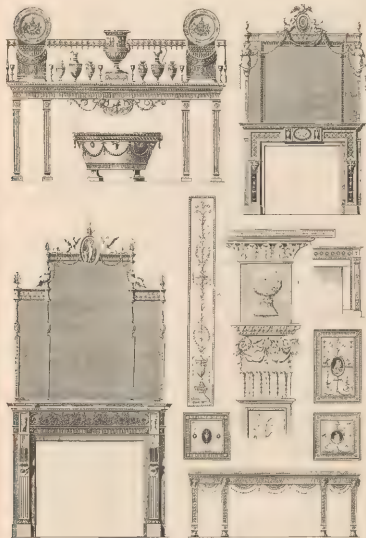


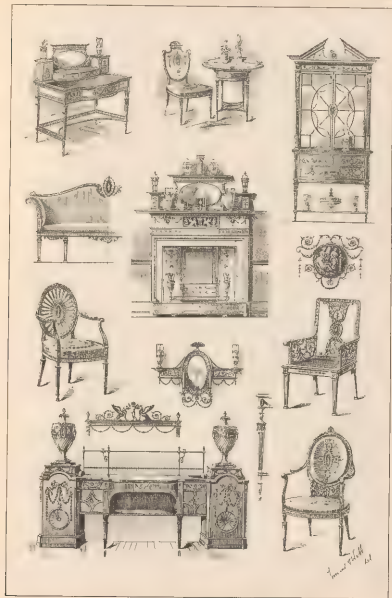
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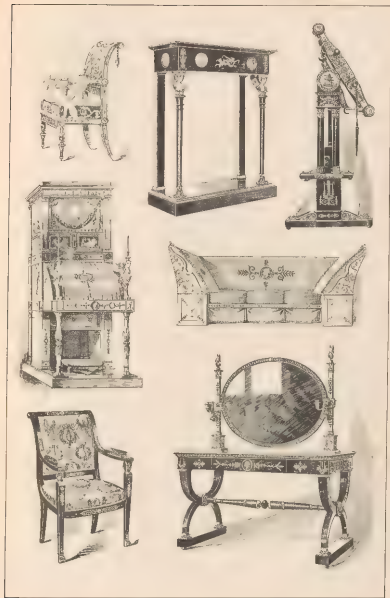
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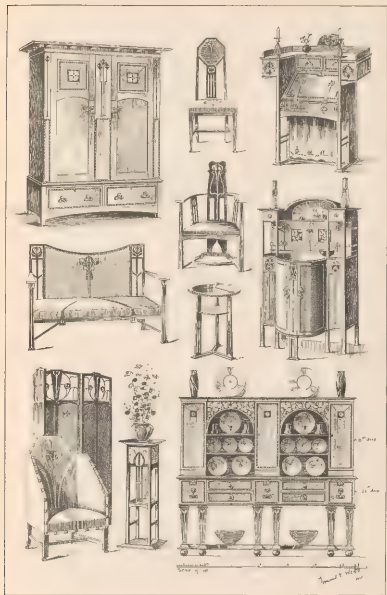


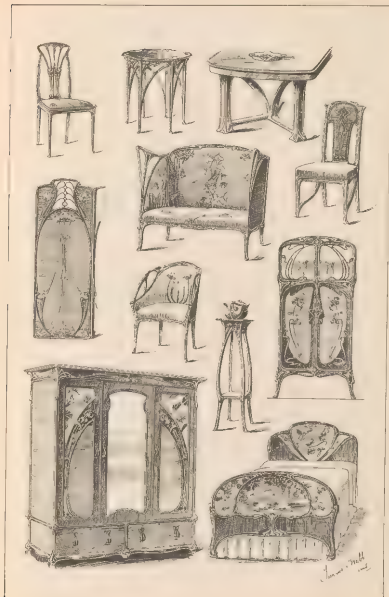


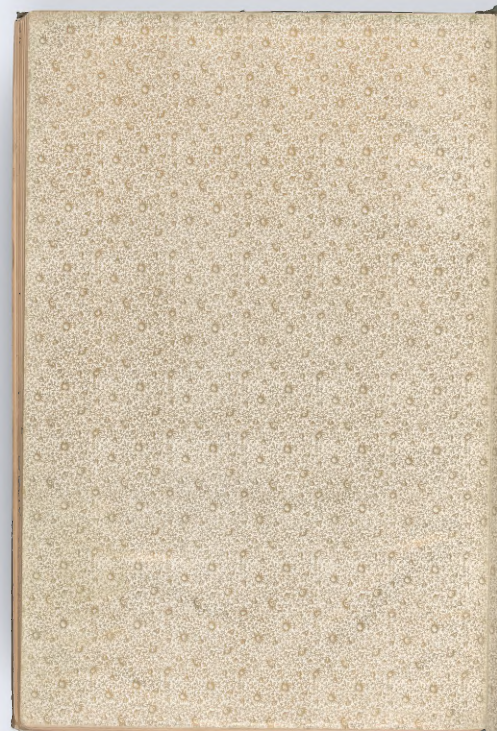




Thomas & Co. 1866



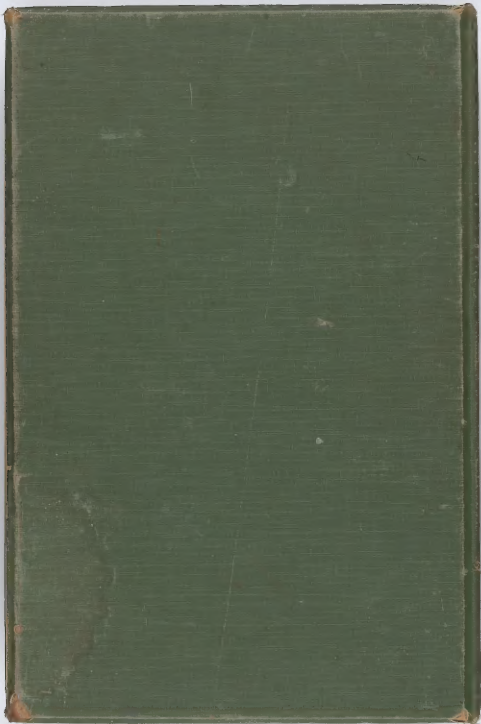




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